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✓ "ALSO SPRACH ZARATHUSTRA."

It is difficult for a critic in these days to steer his way so that he shall not be accused, on one hand, of being reactionary, and, on the other, of being too inclined to praise all that is modern. My friends who worship Strauss tell me that I ought to admire "Also sprach Zarathustra" with all my heart, if I pretend to admire the composer at all. I do not see the necessity. Much is to be read concerning the subtle modern outlook of the tone-poet, and, as far as I can make out, one ought to receive all that he has written as a kind of gospel. By nature I am afraid I am not a hero-worshipper. Because I do not understand a thing I do not immediately conclude that it is beyond me. My conceit? Well, perhaps so. But there always seems something mechanical in accepting a work of art just because it is modern and has all the complex tricks of modern musicianship. So much of that kind of appreciation arises from viewing music as a paper art. Polyphony that looks very clever on paper, and may be shown on paper—to have a subtle meaning as a musical illustration of the poetic ideas of the composer, so that long and learned analyses may be written in explanation of them, may yet have no clear effect in performance. Much of Strauss's "Also sprach Zarathustra" so impresses me. The early part of the tone-poem is conceived in a grand style. Its imagination is indisputable, much of its thematic material is inspired, and the colours of the harmony and instrumentation weave an atmosphere which none but a genius could produce. But just when the music should rise to sublime heights Strauss fails, from that very desire to be subtle, and from a misunderstanding of the functions of music. I shall be told that the composer does not wish to make a grand effect in the ordinary way; that he has no desire to be grandiloquent, but aims at a sincere expression of a soul state which requires a kind of music not of the usual pattern.

I will meet my critics on their own ground. Let me, then, give the titles of the tone-poem—(1) Concerning the Men of the Back World; (2) Of the Great Longing; (3) Of Joys and Passions; (4) The

Grave-song; (5) Of Science; (6) The Convalescent; (7) The Song of the Dance; (8) The Song of the Night-wanderer. I think the intentions of the composer are pretty obvious. He wishes, I take it, to express not only the soul-experience of the individual, but of all mankind. From the awe that the contemplation of the mysteries and grandeur of the universe—the attitude of the savage—arouses in the mind of man, comes the desire to do and to know. He longs for something which he does not understand and can never attain. Joys and Passions will not give him this "something." Knowledge proves a Dead Sea fruit; disgust treads on the heels of sensuous enjoyment. He sings his grave-song, the farewell to the old self. Henceforth he is convalescent, on the road to a new life. When longing arises again he is its master, and turns it into the joy of living. In Nietzsche's words Zarathustra's virtue has "become a dancer's virtue—he leaps with both feet in gold-emerald delight—he laughs under rosebush and hedges of lilies—it is his Alpha and his Omega, that all heaviness is turned to lightness, every body to a dancing thing, every spirit to a bird."

Let no one say that this programme is impossible for music. The sneer against metaphysics set to music (a sneer which, ironically enough, Nietzsche himself would have made) will not meet the case. For it is quite evident that this sketch contains plenty of emotional "stuff," as Wagner would have called it. It is as good a programme as any other. But my quarrel with Strauss is that he does not make up his mind how he means to treat his subject. The same fault is to be found in his "Tod und Verklärung" and in his "Heldenleben." The listener is asked to shift his point of view continually. At one time—as in the music of the first four sections of the "Zarathustra" tone-poem—he is beguiled by an expression which is as clear as any music can be of an objective or impersonal soul-life. It is the musical expression of the development of the soul of mankind. But when once that soul has found its happiness in leaving the beaten tracks which man has erroneously followed in the belief that they lead to happiness, when he has become a disciple of Nietzsche, the composer

indulges in a realistic description of the moods of an individual. The *Convalescent* section is marvellous in its diabolical cleverness. The mastery of polyphony is sufficient to set up a whole school of professors of counterpoint. Musically, it is the development section of the work, and I have before noticed that Strauss is not very successful in his development sections. The "Works of Peace" in the "Heldenleben" may be mentioned as an instance of this. The whole texture of the music is vague and shifting, and the themes are treated in such a scrappy manner that no emotional impression is made by the composer's artifices. From the contemplation of the musical expression of an abstract soul in search of happiness we are plunged into the mind-state of a man who has been sickened unto death by his strife against the forces of the world that hem him round on all sides. It is either the musical picture of Strauss himself or, allowing for the poet's imagination, of a man whom Strauss has created in the likeness of himself. How are we to understand this individual from the character of the music? Strauss's "Zarathustra" celebrates his emancipation by a dance tune which is entirely commonplace in its style, and that inappropriate character is not covered up by the fanciful treatment of it. The composer's mannerism of interpolating the sentences of his melodies with other and contrasting matter has a piquant effect at first, but it soon becomes a mere trick which does not in the end hide the essential poverty of his melodic material. He employs this trick in all the tone-poems we know, sometimes with a very happy effect, as in the "Heldenleben"; elsewhere with the hardly disguised desire of giving his music a curious character which it does not really possess. Then the fugue—bizarre as it is, and informed by a marvellous cleverness—does not advance matters. Knowledge may be in many cases a Dead Sea fruit; but, surely, a man comes to that conclusion with sadness! At any rate, if a composer or a poet is drawing the soul-life of a man typical of the race he must depict the inner feeling of disappointment rather than the outward aridity and ineffectuality of science and its disciples. The composer, however, leaves us cold because we feel that the attitude is one of cheap ridicule.

Most of all, the *dénouement* of the tone-poem seems to me weak and entirely wanting in the sublimity which the subject demands. It is characteristic of Strauss that the climax of the composition should be gentle and mysterious. He is no friend of the obvious climax of power, and he has but little of theatricality in his nature. Any criticism that does not take this into account quite fails to estimate the character of Strauss and his music. And I think that his predilection for developing from wildness and force to a calm sublimity—a musical and emotional form which you will hear in "Tod und Verklärung," "Till Eulenspiegel," "Don Juan," and "Heldenleben," as well as in "Also sprach Zarathustra"—is thoroughly natural and has a psychological significance. We might almost expect, indeed, that the development of the composer's genius will ultimately follow the same curve. It is almost as if he shirked the battle of life and looked forward, not to a triumphant close, but to ineffable peace. Therefore, we must not expect that his tone-poems should have strong endings.

To Strauss the pagan optimism of Nietzsche is, no doubt, antipathetic, and the "Zarathustra" music clearly shows that he by no means shares the philosopher's belief in his solution of the riddle of existence.

It is necessary to make this clear so that I am not accused of misunderstanding Strauss's aims, of being guilty of the common critical fault of criticising a work for what it is not. I recognize the mood of the composer; it has the merit of being a mood typical of a modern mind, however much the more robust spirits may deem it decadent. But it must be admitted, I think, that unless the composer means to paint a hopeless picture of the human soul, without any attempt to pierce through the mysteries of life or to cast an illumination through the dark places of its existence, the last half of "Zarathustra" is a failure. What the composer precisely means I, for one, cannot guess. Almost I am inclined to think that he is sneering at himself and through himself at mankind in general; for musically his tone-poem opens with nobility and ends in the comparatively commonplace. Most of all, I cannot understand that "Song of the Dance," which has to my ears an essentially ordinary, sensuous character. But the failure of the tone-poem is not merely a matter of a want of inspiration in a strictly musical sense; it is due quite as much to the poetically illogical cast of the composer's mind and to his desire to make music say more than it can ever say. The first defect, as I have pointed out, is caused by the shifting of the point of view from the abstract and impersonal to the personal. When Strauss has to convey an objective emotional picture he is successful; when he becomes autobiographical he is so elusive that his music loses clearness of mood. The "Don Quixote" is the most glaring instance of this muddled outlook. The composer's own feelings and his realistic descriptions of the mental delusions of his hero alternate so causelessly that the emotional thread is lost. Again, the same thing is to be noticed in "Till Eulenspiegel," and in "Also sprach Zarathustra." The composer himself recently told an interviewer that he does not want his music to be listened to as programme compositions if that way of viewing them does not commend itself to the listener. I am afraid Strauss was laughing in his sleeve. At any rate, it is impossible to get away from the fact that much of his music is incomprehensible and inexplicable if it is not to be heard as an illustration of a subject. More than that, I hold to the idea that his compositions must be judged by their success as tone-poems. If they fail to convey a clear emotional idea of the subject he has set out to illustrate they are failures, however clever they may be as music. Instead of "idea" I should, perhaps, have written "mood"; for, after all, a musical composition must, from the nature of things, be a mood-picture. Strauss gives us no other clue to his meaning than is afforded by a title and by inscriptions in the score. By thus limiting himself he tacitly admits that a musical composition must tell its own tale. The attitude is correct. But it binds the composer to the logical and self-contained exposition of his ideas. The means by which he expresses them cannot be logically criticised except as expressing or as not expressing a clear musical mood. If dissonances are necessary, why, then, we must have

dissonances. If vague shifting polyphony and harmonies of an eccentric character paint the background the composer requires, we must accept them, their justification being that they are a means to an end.

My main criticism of Strauss's "Zarathustra," and of his other works in a differing degree, is that the end often does not justify the means. He is not sufficiently consistent to his programme to create a graspable mood-picture, and he does not, apparently, set out with a very clear idea of how he means to treat his subject-matter. Perhaps he is too much the absolute musician, and is whirled this way and that by the impulse of composition, by the natural idea of contrast. And it may be he thinks that because his music is intelligible to himself it must also be intelligible to others, knowing that, in spite of what the pedants may say, his tone-poems are not formless, chaotic creations. However this may be, there is not one of his tone-poems—not even excepting "Heldenleben," the clearest of all—which can be explained on a logically poetic basis. They do not hang together. Besides that weakness Strauss has certainly fallen into the error of imagining that music may be used as a symbolical language for the expression of ideas that have not been crystallized into emotion. It is the mistake of modern composers to presume that because Wagner's use of the Leit-motif does bind together the musical expression of his dramas it must also give a clear meaning to absolute music (I use the word "absolute" as distinguished from music-drama), and they forget that Wagner had the drama itself and the illustration of gesture and action as a clue to his music, so that the one explained the other. Besides this æsthetic view of the matter, Wagner was always careful to write music which in general emotional complexion would explain the dramatic situations even without the aid of a knowledge of the representative themes. Now that is precisely what Strauss does not do. Out of his *leit-motiven* he weaves a web of extraordinary complex pattern, and on paper the rich polyphony of the Convalsence section of "Zarathustra" might be supposed, for instance, to express the ideas the composer had in mind. I have no doubt it does so to himself. But I contend Strauss forgets that his tone-poem has no visible drama to explain it, and he does not remember that themes in themselves are but the symbols of ideas. Their appearance here and there, either separately or in combination, reminds us of those ideas, but, unless a clear emotional illustration is given to them, they have no real significance. I do not find that significance in the last three sections of this tone-poem. To my ears it has no intelligible emotional trend. Compare it, for instance, with the Fifth Symphony of Tchaikovsky, the most completely successful of any of the modern attempts at programme music. The Russian composer uses his themes emotionally; they are as it were the explanation of the emotional expression of his music. Strauss, on the other hand, leaves his themes to explain an emotion which is not expressed. Those who think allusiveness is the soul of art are much in love with the mystery thus created; but however clever this treatment may musically be, it practically leaves the meaning of the composer quite hidden. Through inference music can certainly express ideas, but the powers of the art in this respect are infinitely

weaker than speech. Why, then, use the weaker medium? On the other hand, no means of human expression can equal music as the vehicle for conveying emotion. The weakness of Strauss's compositions lies in the fact that he alternately recognizes and ignores this fact. At one moment he gives the emotional expression of ideas, at the other he writes a kind of musical cryptogram to which he may have the clue but we have not. The later compositions, however, are more complete in their emotional expression than "Also sprach Zarathustra," and those of his admirers who tell us that this tone-poem is the finest of all—and that has been said over and over again—must be hypnotized by the cryptogram which the composer has set before them. Obscurity is not necessarily profundity. The subject matter of "Also sprach Zarathustra" is clear enough, and on its emotional or moodal side it is good matter for interpretation by music, but Strauss's ill-considered treatment and illogical attitude make a simple subject obscure instead of illuminating it with the clear light of poetic emotion.

EDWARD A. BAUGHAN.

ONE OF TSHAÏKOVSKI'S LOVE EPISODES.

"To sorrow for the past, to rely upon the future, never to be satisfied with the present, such is my existence."—TSHAÏKOVSKI.

THE following correspondence is taken from Tshaikovsky's "Life and Letters," a complete edition of which has lately been compiled by his brother, Modest Tshaikovsky, and published at Moscow by Messrs. Jurgenson. The extracts given here throw an interesting light upon the composer's individuality and temperament. At the time of this particular love episode he was twenty-eight; he had adopted music as a profession some seven years before, and was gradually making his way as a composer, though none of his works had so far been received with very marked enthusiasm. The popularity of foreign music, particularly of Italian opera, was then at its zenith in both Petersburg and Moscow, and the native school of composers, now so greatly esteemed in Russia, was for the most part eclipsed by outsiders.

The lady in question, Mademoiselle A—t, was of Belgian extraction, and two years the senior of Tshaikovsky. She had attained brilliant success, and was well known as an opera singer throughout Europe. She was a famous actress as well as gifted vocalist. Her teacher for some years, the Italian maestro Lamperti, was wont to say that she possessed by far the finest technique of any of his pupils. The romance of the two musicians lasted but a couple of months; yet whilst the love flame continued to burn it was evidently very ardent. Tshaikovsky's first mention of it is in a letter to his sister Alexandra:—

"Moscow, 21st October, 1868.

"I am terribly busy just now, arranging the recitatives and choruses of Auber's 'Black Domino,' which is to be given on A—t's benefit night; for this work I hope to get paid. I have made great friends with A—t, and am favoured with her special regard. Never in my life have I met such a sweet, such a warm-hearted, such an intellectual woman. Anton Rubinstein has been to see us again. He played like a god, and created a great furor. He has not changed in the least, and is as good-natured as ever. I often frequent the Musical Society* now, and play yeralash† at half-kopek points. After our game, Givochini, Ostrovski, Sadovski, and I sup together. They are three jolly good fellows. I have completed an orchestral fantasy, 'Fatum.' . . ."

This 'fantasy was based upon a motto by Batiushkov to the effect that man comes into the world to suffer, endure, weep,

* Branch of the Musical Society founded at Petersburg some years previously by Rubinstein and the Grand Duchess Helena Pavlovna.

† Whist.

and then vanish! When first given it was a failure, and Tchaikovski subsequently destroyed the full score; but the separate parts remained intact and were published eventually by Messrs. Jurgenson, of Moscow. The work has been performed at one of the Queen's Hall Symphony Concerts under Mr. Henry Wood's direction. Tchaikovski's next letter is to his brother Modest. It is brief, but very significant:—

"Moscow, November, 1868.

"Ah, my dear brother Modest, I am overwhelmed with a need to disburden my heart to your sympathetic, comprehending soul. If only you could realize what an artist and what a singer A—t is! I have never been so deeply moved and stirred by any vocalist before! I am so grieved that you can neither see her nor hear her! How thoroughly delighted you would be with her exquisite gestures, with her grace of movement, her artistic pose!"

The following month he writes again to the same brother:—

"It is a long while since I last wrote to you, but a multitude of circumstances have combined to render letter writing an impossibility; and I devote every spare moment I have to a 'certain person.' You have, no doubt, heard of the 'certain person,' whom I love dearly. As to my musical career, matters are at present as follows. I am awaiting from the printer's hands two romances for the pianoforte; twenty-five Russian melodies which I have transcribed for four hands have just been delivered to him, and I am now orchestrating my fantasy 'Fatum,' ready for performance at the fifth concert of the Musical Society. A concert was given the other day for the benefit of the indigent students; the 'certain person' assisted at this concert and sang for the last time before her departure. My dances were produced at the same concert, and Nicholas Rubinstein gave an illustration of my piece which I have dedicated to her."

Later on in the same month he writes to his father:—

"December 26th, 1868.

"My dear, good Father,—To my intense grief circumstances interfere with my coming to see you at Petersburg. The journey would cost at the very least 100 roubles; besides, I have not the time at present to undertake it. Thus separated from you, I send you my new year's hearty greetings; needless to say, I wish you every happiness and God's blessing. Reports of my marrying have no doubt reached you, and you will perhaps have felt hurt I did not at once write and inform you of it myself. I will now try to explain the whole affair to you. I became acquainted with A—t in the spring, though I had not visited her more than once at her house to supper; it was the night of her benefit concert. On her return here this autumn I never so much as saw her till we happened to meet at a musical evening. She expressed some surprise that I had not called upon her, and I promised that I would. At the time I had really no intention of doing so—you know my peculiar shyness with new acquaintances—but it happened that Anton Rubinstein was just then passing through Moscow, and he induced me to visit her. From that time forth I was in receipt of most pressing letters from her almost daily, and by degrees—I know not how—I dropped into the way of visiting her constantly. We rapidly became enamoured of each other. The question of legal marriage has naturally been touched upon, and we both wish it to take place in the summer, if nothing should hinder it. But I must confess that there are certain impediments which do threaten to hinder it. First, her mother, who is continually with her, and who possesses great influence over her daughter, is against the marriage; she considers me too young for A—t, and she fears that in all probability I shall insist on her daughter living in Russia. Secondly, my friends, specially Nicholas Rubinstein,* are using their utmost en-

deavours to prevent this marriage. They maintain that in marrying so famous a singer I should have to play the humiliating part of that of merely my wife's husband—i.e. that I should have to follow her about in every corner of Europe, that I should have to live at her expense, and finally I should have to disassociate myself from work, or rather have no opportunity of serious work. In a word, that when the honeymoon of my passion for my wife was subdued there would follow injured vanity, despair, and ruin. It might, perhaps, be possible to forestall such a tragic *dénouement* if she were to leave the stage and settle to live here in Russia with me; but she assures me that, with all her intense love for me, she could never consent to forsake a profession to which she is so wedded and which is bringing her both fame and fortune. She is now in Warsaw, and so we have agreed to postpone our final decision for a while until I rejoin her at her home near Paris. She feels she cannot leave the stage—good. I likewise for my own part cannot but hesitate to sacrifice my whole future prospects for her. For there can hardly be a doubt that I should destroy my chances of a career if I were to follow her blindly. And so, dear father, you will see that I am somewhat in a fix. On the one hand, I am, I may say, attached to her, body and soul, and my life seems a blank without her; on the other, cold stern philosophy compels me to reflect upon the disastrous consequences which may ensue, and which my friends continue to flash upon me with earnestness. I await your own view of the matter, dearest father. I am quite well, and my days pursue their usual course, with the only difference that she is away from me at this moment, and I am sick at heart without her."

In reply, Peter Ilyitch received the following answer, dated three days later than his own letter:—

"You ask advice, dear Peter, upon a momentous crisis in your career. Truly, *mon ami*, marriage is such a vitally important step in life that one should not venture to take it without cool and mature reflection. It is a question of life and death, a 'to be or not to be,' a gambler's final stake, a brave man's last hazard! From such a step there is no receding, albeit youthful ardent natures are apt to venture on it rashly, guided merely by their own cravings, with never a thought of the moral and of the religious responsibilities entailed therein. In the short note which I enclosed in Toli's letter to you you will find my own views regarding this marriage of yours. I rejoice—I rejoice as the father of a grown-up son, I rejoice at the proposed marriage of one who is worthy to the most worthy of him. You love each other! Good; the affair is in a nutshell. But—oh! that accursed word 'but'—and yet, we must reflect, we must dissect this Gordian knot thread by thread. Desirée,† the 'wished-for one,' must, of course, be beautiful in all respects, since my son Peter is in love with her; for my son Peter is a man of taste, a man of intellect, a man of superior qualities, and if we judge him by his merits we shall expect him to select a wife of the same traits and character as himself. As to fitness of age, of that there is no question. You are both of age, and two years' difference in the husband is trivial in this case.* But as regards your mutual means and position, well, a little investigation is certainly most necessary. You are an artist, and so is she; both of you are aiming at turning your talents into a fortune. She has, however, already acquired both fortune and fame; whereas you are only struggling to attain both, and God knows whether you will ever attain what she already possesses. Your friends recognize your talent, but fear lest you should sacrifice it by this change in life. I do not, however, share their anxiety. You are proud, and chafe at not having sufficient means to maintain a wife—to be independent of her purse. Yes, *mon ami*, I quite understand your feelings. Yet, surely if you both set to work and earn money together, you will both be independent of each other. Go your way, and let your wife pursue hers, and you will mutually help each other. I do not advise either of you to forsake your profession; but I see no reason whatever why you should not

* A younger brother of the celebrated virtuoso Anton, who was director of the Moscow Conservatoire, also a good pianist, and above all a wonderfully gifted pedagogue; he founded the most brilliant modern school of pianoforte teaching, of which such players as Paderewski, Madame Essipoff Rosenthal, D'Albert, and Mark Hambourg are the outcome.

† Christian name of the lady.

marry each other and be thoroughly happy. . . . As to her mother, I do not think she need be considered or admitted to interfere in your love affairs."

Tshaikovski did not apparently answer his father's letter. That he intended doing so, but received news of Mademoiselle A—t which rendered further correspondence on the subject useless is probable. In any case, the lady was married to a popular baritone about the middle of January, 1869, at Warsaw, without as much as letting her former lover know of her intention. The news reached him by mere chance, when, fortunately, he was deeply absorbed in the staging of his first opera, "Voyevode." Once having lived down a certain bitterness, excusable under such circumstances even in the mildest-natured man, he apparently retained no harsh feeling in his heart towards the fickle one, and about a year later he wrote, "I shall have to meet A—t very soon; she is expected here in a few days to sing in Auber's 'Black Domino,' with my arrangement of the recitatives, and of course I must be present at the rehearsals. This woman has caused me much pain, and yet some mysterious sympathy still draws me towards her to such a degree that I am actually awaiting her arrival with feverish anxiety."

They met as strangers. All intercourse was at an end, though what Tshaikovski himself felt he could not conceal when Madame A—t sang for the first time after her marriage at the Moscow Opera House. A friend sitting beside him in the stalls noticed that on her appearance on the stage he became terribly agitated, and kept his opera glasses raised all the time without once removing them from his eyes whilst she was singing; but he could hardly have seen anything clearly, for the tears were rolling down his cheeks the whole time. Twenty years later these two again crossed each other's paths, meeting at the house of the publisher Bock, in Berlin. And this time there was neither awkwardness nor resentment in their greeting. During the long interim of nearly a quarter of a century Tshaikovski had contracted the brief, unsatisfactory, and apparently loveless marriage, concerning which, however, no authentic details have as yet been revealed. Perhaps Madame A—t remained the one and only real love of his life. At the time of their meeting in Berlin he wrote to his brother:—

"This evening there was a big dinner at Bock's. A—t was there. I was inexpressibly delighted to see her. We were friendly at once, and not a word was said about the past. Her husband nearly smothered me in his embraces!"

A month later, again writing to his brother, he remarks that the lady in question is "my one comfort. She is always invited everywhere to meet me, and I have a deep affection for her."

Shortly after this note Tshaikovski left Berlin for Leipzig, whence he wrote to one of the Jurgensons at Moscow: "I am in a miserable, desolate state of mind here. In Berlin I had A—t; she was my greatest consolation."

Subsequently in his correspondence there were frequent mentions of their exchanging letters, but nowhere does Tshaikovski speak of another personal meeting.

A. E. KEETON.

THE NEW PAPAL REGULATIONS ON CHURCH MUSIC.—II.*

As the new *Instructio* on sacred music has been recently extended to the whole of the Roman Catholic Church, it will be useful to point out the directions in which the reforms will make themselves felt.

1. The Plainsong is now formally declared to be the ideal of the Church as the musical vehicle for the Liturgical text. While the Pope seems not obscurely to hint at the Solesmes edition being the purest form at present obtainable,

he leaves the Church free should research find earlier and purer codices than those relied upon by the French monks for their edition. The phrase used by the Congregation of Rites in its decree is remarkable: What is to be used is "the Venerable Gregorian Song according to the Codices." I have already said that the Solesmes chant, to the mind of a liturgical student, by no means represents the pure Gregorian. This will be found when the mass of elaboration which at present hides it has been disentangled, and the original melodies are set free from the over-luxuriant growth which obscures them. Substantially it is in the present codices, though undoubtedly these books contain much of which St. Gregory knew nothing. To appreciate the critical standpoint at which I only hint, one has to understand what took place during the fusion under Charlemagne of the Gallican and Roman rites; and it is precisely to the ninth or probably tenth century that the earliest codices relied upon by the monks of Solesmes belong—i.e. to the period after the fusion had taken place. The historical evidence is being slowly and painfully gathered; but we have already more than enough to make any careful student pause before accepting the Solesmes edition as the "Simon Pure" of Plainsong. I by no means underrate its value, but at the same time I want to warn my readers not to overrate it.

2. The Pope desires that congregational singing should be restored, and the people encouraged to take a part in the Plainsong. This is worthy of all commendation; but I would point out, it is futile to expect a congregation to join in the present elaborate chant, especially since its singing has been refined to a subtle art which can only be exercised by a select choir. Something simpler and more syllabic is needed before a congregation can sing. And then the question comes, Will they?

3. The Ratisbon chant is no longer official. The commendation it received from the Holy See is now revoked, though the edition may be lawfully used until "the venerable Gregorian Song according to the codices" can be put into its place.

4. The figured music allowed is that of the Palestrina or kindred schools—i.e. purely vocal and polyphonic. But modern music conceived in the same spirit, and with suitable accompaniment, is also admitted. This evidently means good-bye to Mozart, Haydn, Cherubini, Beethoven, and Gounod, to say nothing of Hummel, Weber, Schubert, and their imitators. No one can say that the compositions of the Vienna school—to use a convenient term—are polyphonic classics. I have known and loved them for years. They are part of my earliest recollections, and are bound up with some of the most sacred recollections of my life. But for some time I have been coming to the conviction that beautiful and pleasant as they are, they represent not the music of worship, but the worship of music. I would also add that the Palestrina school seems to be open to the same charge.

5. Women are forbidden to sing in the choir. This is an old rule. Of course, they can sing in the congregation. As far back as 1852 the Provincial Council of Westminster adopted the principle for England, though it was left to Archbishop Manning some twenty years after to enforce it in London. Since his death, I believe they have been again heard in certain churches. Now there is a formal Papal exclusion. The *Instructio* also will prevent those who are not members of the Church from being allowed to take part in the choirs. At present there seems to be no consistent practice; and it certainly is anomalous, to say nothing of its being inartistic in the true sense, to have singers taking a prominent part in an act of worship in which they do not believe.

6. How are these reforms to be brought about? The Pope orders that every bishop should appoint a commission of "persons really competent in sacred music" to watch over the music in their churches. This is the crux: How to find persons really competent. There are plenty of faddists, and I fear lest they may make the whole position impossible.

*For previous article see last month's MONTHLY MUSICAL RECORD, page 26; the Italian text is printed in the February number of *Scudi Cecilio*, published at Turin.

One will have to take into account the possibilities of the situation, and also the genius and temperament of races. To an Italian, Mozart and Haydn are practically unknown. To him they are dull and heavy composers; while to some I wot of they are everything light, trivial, and even theatrical. I cannot go with either faction; and my objections are based on entirely different grounds. The point for these commissions to aim at is not to establish one's personal likes or abolish one's dislikes, but to carry out the principle of providing music fitted for worship. Personally, I have come to the conclusion that the polyphonic school (the "Three Blind Mice School," as I have heard it irreverently called) will never appeal to the people or move them to the higher acts of the soul which are called forth in worship. It is the music of the musician; and its subtle beauty and art appeal to the cultivated hearer, who can grasp the meaning and admire the consummate workmanship. But to the public, will it ever be more than *caviare*? The democratic principle of a melody "understanded of the people" is wanting, and so the appeal to a most powerful factor in popular emotion is wanting. But this is to be found in the Plainsong, especially in the simpler parts. Here we have melody, archaic if you will, but pure, easily followed, and entirely without reminiscences of secular strains. I should, therefore, be inclined to advocate the adoption of nothing but the Plainsong in the liturgical service, and that an attempt should be made to teach the people the simpler masses together with the responses. This would practically solve the difficulties of such lengthy services as we now suffer under. It would give back to the people the part in worship that they have been gradually deprived of, and it would restore to the Church the music of worship, leaving the worship of music to the concert-room.

7. I see no reason why, here in England, we should not take up the Plainsong as it was left at the time of the Reformation. The books exist, and were printed as late as 1532. It would be easy to bring them up to present-day needs and purify them of what are almost certainly mere elaborations. There is very much to be said historically for an English version of that Roman Plainsong which our Anglo-Saxon fathers valued so much, and were careful to preserve in its purity against foreign elaboration.

8. Lastly, it must be remembered that in these matters our churches have to proceed in due order. The bishops, and not newspapers, are the authorized channels of communication between the Pope and his flock. Though journals may print documents, it is left to the bishops to publish them as law and to enforce the decrees. Nothing as yet has been done here. There are many questions to be considered, and among them is the practical one of providing books which will contain a Plainsong that the people can sing.

ETHELRED L. TAUNTON.

HUGO WOLF.

HUGO WOLF, the composer of song, died insane on February 22nd, 1903, in an asylum at Vienna. The life of the composer was more or less a continuous chain of suffering, the latter period of his existence being unspeakably painful.

He was born at Windisch-Gratz, Styria, on March 13th, 1860, the son of a merchant. His father taught him the piano and violin. After he had entered the Benediktinerstift of St. Paul's, Carinthia, he devoted himself to organ-playing. At the age of seventeen he studied for some time at the Vienna Conservatorium. His father having refused him all assistance, he was thrown entirely upon his own resources, and soon began to feel the pinch of poverty. He tried to turn an honest penny by copying and teaching music, and for some time he even joined the chorus of a small provincial theatre. Finally he succeeded in finding a place as musical critic of the *Wiener Salonblatt*, and retained this post for four years, but lost it on account of his injudicious manner of writing. He seized every available opportunity of attacking Brahms, and the sneering and malicious tone in which he

couched his words did not give the reader the impression of their being the productions of an unbiassed critic, but rather the vapourings of a man full of envy and hatred. However, Brahms was not the only victim on whom Wolf vented his feelings, but he assumed an antagonistic attitude towards all his contemporaries, with exception of Wagner, Liszt, Berlioz, and Bruckner.

Whoever wishes to know the man Wolf should read Hugo Wolf's "Briefe an Emil Kaufmann" (S. Fischer, Berlin). As composer, Wolf is a genius of a peculiar and original nature. In his compositions he almost exclusively devotes himself to the lyric element, and he was the last of the school of great masters of song—Schubert, Schumann, Franz, Jensen, Cornelius, and Brahms.

Whether one approves of his interpretations of the poets or not, the fact remains that Wolf has ensured for himself by his compositions a place amongst the great composers of song. Of those with extremely beautiful melody and characteristic pianoforte accompaniment I will only mention "Verborgenheit" and "Fussreise" (Mörke-Lieder), "Verschwiegene Liebe" (Eichendorff Cyclus), "Anakreon's Grab" (Göthe's Gesänge), and the "Gärtner," a graceful little ditty. Later on he wrote a great number of songs in which the piano accompaniment is of much greater importance than in the last-named compositions, and the music of which taxes the powers of the piano to its utmost. For instance, the songs "An eine Aeolsharfe," by Mörke, and "Führ' mich, Kind, nach Betlehem," or "Schlafendes Jesuskind," soar to celestial heights, and a feeling of the "Charfreits-Zauber" steals over the hearer, who listens spellbound.

On the other hand, Wolf has set to music a number of songs in which the instrumental part entirely covers the vocal, and therefore becomes unsuitable for the pianoforte, but rather lends itself to orchestration. The piano accompaniment to "Ganymed" or the perfectly symphonic part of the song "Geh' jetzt, Geliebter, geh' jetzt" will never do the composer justice when played with pianoforte accompaniment. Perhaps Wolf felt this himself, for he actually orchestrated several of his songs. There is no denying the fact that Wolf carried out certain Wagner principles in his own songs. Jensen has often done this with much success in his ballads, but he selected epic material only, and always remembered the character of the accompanying instrument. Even Wagner did not apply the declamatory style in lyric parts of his operas, especially when they took the form of a song. Stolz's song from the "Meistersinger," "Am stillen Herd," although the first lines begin *declamando*, the melody soon becomes a broad *cantilena*, and this is also the case with the "Preislied" of the same opera; or in the song from the "Walküre," "Winterstürme wichen dem Wonnemond." Wagner's "Fünf Gedichte für eine Singstimme mit Clavierbegleitung" furnish the best proof for this theory, and in comparison with these songs Wolf's faulty application of declamatory style is very striking.

In one of his letters Wolf says that there "is something cruel in the blending of poetry and music, the latter only having the cruel elements. Music has something of the vampire in its nature; it holds its victim enthralled, and sucks out the life-blood." Such a sentiment can but be repulsive to most musical minds. Not clear to me is Wolf's opinion expressed in a letter to Kaufmann, that the "first condition in Art is always reality, truth, even though it entails cruelty." Various realistic composers have certainly carried out this principle to its utmost end, when their *libretti* offered them scope for such. In Wolf's text there is but one to which this "first condition" might be applied, namely, Michelangelo's poem, "Alles endet, was entsteht" (All that lives must die).

As I have said before, the composer Wolf is a genius, and a genius in the most extensive sense of the word, in spite of his opponents, and the day when he will be fully appreciated is perhaps not very far distant. As *man* he has nothing very attractive about him; he reminds me of Heinrich Heine in the traits of his character. What a pity it is that the lives

of the great masters do not always harmonize with their works! Byron says, "Poetry (music) is the expression of excited passion, and the life of man cannot consist of passion alone, any more than there can be eternal fire or everlasting earthquake."

Wolf has set to music twenty poems by Eichen-dorff; six by Gottfried Keller; songs by Scheffel and Kerner, Byron, and Heine; fifty-three Mörike-Lieder, fifty-one of Goethe's; Geibel's translation of the Spanish and Italian books of song, some of Heise's, and three poems by Michelangelo. Then there is his Spanish opera, "Der Corregidor," compositions for Chorus and Orchestra, the Elf Song from "Midsummer Night's Dream," "Christmas" by Platen, and fragments from his unfinished opera, "Manuel Venegas." And it was during the composition of this opera that Wolf's mind gave way, and from that moment he was lost to the world. Having contracted pneumonia on February 16th, he ultimately died, as mentioned above, on February 22nd, 1903.

"Alles endet, was entsteht
Alles, alles rings vergehet."

MAX KRETSCHMAR.

MUSICAL EVENTS IN PARIS.

M. COLONNE wishing to close the Berlioz Festival with great *clat*, produced the "Requiem" on Sunday, January 17th. The frantic success it met with decided him to repeat the work on the following Sundays, January 24th and 31st. According to the indication of Berlioz's score, M. Colonne, on these occasions, reinforced his orchestra by forty brass instruments, six pairs of kettledrums, two bass drums, a gong, and some cymbals!

This "Requiem" of Berlioz (Opus 5) is undoubtedly a powerful, vigorous, and dramatic work, but not at all a religious one, its sentiment not being sufficiently deep and solemn. Here, the composer, driven by his imagination, aims principally at effects, which he often succeeds in making. The "Requiem" and the "Kyrie" begin with a broad phrase given out by the strings, and the introduction of the chorus is really majestic. The "Kyrie," ending on a note *piano*, expresses exceedingly well the terror of the world, and it is undoubtedly one of the best pages of the work.

I do not like the first phrase of the "Dies ira"; its melodic form is fluctuating, and in no respect can it bear comparison with the liturgical *Dies Ira*. But the striking effect of the trumpets placed on both sides of the orchestra is really irresistible. The rhythm is wild, the sonority prodigious, and the intentional disorder of the parts, which gradually combine, at length forms a grandiose ensemble. All this deeply moves the audience, and when the powerful climax of sonority of the brass instruments returns, again dominating the formidable chorus, emotion reaches its highest pitch. At the first performance the public, quite frantic, screamed *bis*, but M. Colonne, who did not wish to repeat it, extricated himself from the difficult situation by saying: "*Messieurs, on ne peut vraiment pas biser le jugement dernier!*"

The "Tuba mirum" is very effective, but *quid sum miser* is a quasi reproduction of it. "Rex tremendus" is too unequal; after a fine introduction, characteristic in its rhythmic form, comes some less inspired music. "Quereas me," a chorus without accompaniment, although very well sung, does not produce the desired effect in consequence of its common form and its want of strong accents. The "Lacrymosa" is one of the more favourably known musical pages of Berlioz. The syncopations at the opening are a masterly conception, and the first *Pie Jesu* is delightful; the end is sonorous, but the drums are too persistent.

The second part of the work is decidedly more contemplative and less noisy than the first. Here the composer employs the brass instruments with moderation. The "Offer-torium" expresses a strange sentiment: it is not a confident

supplication, but a prayer, too hopeless for a soul in purgatory. In the "Hostia et Preces" the male chorus is interrupted by an original eccentric effect of the orchestra—namely, a deep note (tuba) and one very high (flute), once sounding together and once alternating, produce the impression of intense trouble.

The "Sanctus" is full of pathos, and Mr. Cazeneuve sang it beautifully, being enthusiastically applauded. The "Hosanna," sung by the chorus, is somewhat common, and, finally, the "Agnus Dei" recalls to mind the same effects of the very first number, "Requiem" and "Kyrie."

By the repetition of this interesting work, we have once more admired M. Colonne's ability as well as the excellence of his orchestra, but at the same time we have gained the sad experience that the public taste is already quite spoiled by the roughness of modern harmony and instrumentation; consequently, not the fine parts, but the coarse and noisy dramatic effects of Berlioz's "Requiem" elicited the enthusiasm of the public.

At the Colonne Concert on January 31st the programme commenced with Beethoven's dramatic overture to "Coriolan," exceedingly well performed and warmly applauded. M. Edouard Risler, one of the greatest of modern French pianists, played in perfect style Beethoven's Concerto in G, and his success was as great as it was deserved.

On the same Sunday, January 31st, the Lamoureux Concert, at the Nouveau Théâtre, presented Schumann's D minor Symphony, well rendered and enthusiastically received. The "Siegfried Idyl" of Wagner followed. The pathetic subject of this composition, its peculiar charm, and the perfect execution by the excellent orchestra under M. Chevillard's *bâton* were highly appreciated by the large audience. Beethoven's violin concerto gave an excellent opportunity to M. Hugo Heermann once again to display his commanding talent, as well as the perfection of his technique and the richness and purity of his tone. The warm applauses following his performance were also partially evoked by the remarkable accompaniment of the orchestra and the skill of its leader. The symphonic poem "Phaëton" of Saint-Saëns and the "Fidelio" overture No. 1 were included in the programme.

On the same day the "Société des Concerts du Conservatoire" included in its programme the "Seasons" of father Haydn, which had not been heard in Paris for nearly forty years. Although called an oratorio, this beautiful work has nothing religious, unless it be its calm adoration of God in the beauties of Nature. Each season is characterized by a typical air. The spring by one for bass; the summer by a tenor's air, describing the fatigue of the labourers; the hunting air indicating autumn, and the spinning song reminding us of winter. Between these airs there are choruses, ensembles, a storm, etc. The whole work is composed with such regularity and symmetry that the present generation, accustomed to complicated modern polyphony, cannot appreciate its pure and great charm. We must, however, not forget that old Haydn may be considered as the real creator of modern orchestration.

As there is a movement in favour of a permanent subsidized national opera in London, it may prove interesting to the subscribers and readers of THE MONTHLY MUSICAL RECORD to learn something of the organization and achievements of the Grand Opéra and the Opéra Comique for the year 1903. First of all, it is necessary to know that the instruction, musical or dramatic, at the Conservatoire, is free. But the scholars on being admitted have to sign an agreement by which on finishing their studies they are obliged to sing or play during three years for a very modest remuneration, if the director of the Opéra or the Opéra Comique, or of the Théâtre Français finds their talent sufficient for an artistic career. This is already a great advantageous privilege for the managers of the subsidized theatres in Paris.

The Grand Opéra.—(Director, M. Pierre Gailhard; general stage-manager, M. Victor Capoul; yearly subsidy,

frs. 800,000; pension fund, yearly, frs. 25,000; library, yearly, frs. 6,000; theatre free, number of seats 2,200.

To comply with the conditions of the *cahier des charges*, M. Gailhard ought to produce ten new acts every year. A revival of a work which has for a certain time been absent from the bills is counted as a novelty. He has taken full advantage of this last condition, and during the year 1903, gave as novelty only "L'Etranger" of M. d'Indy, in two acts, an opera already produced in Brussels last year. Certainly with a subsidy of eight hundred thousand francs, a big subscription, this is rather a poor result for a year's work. We had, it is true, the *reprise* of "La Statue," by Reyer, "Henri VIII," by Saint-Saëns, "Otello," of Verdi, and "L'Enlèvement au Sérail" of Mozart; but that does not alter the general opinion that the Grand Opéra is in a deplorable state of lethargy, we may even say of decline. It does not answer the spirit of the endowment made to promote the interests of young French composers. Here follows the *répertoire* of the last year:

"Faust," "Romeo et Juliette," "Samson et Dalila," "Aida," "Henri VIII," "Otello," "Rigoletto," "Tannhäuser," "Lohengrin," "Siegfried," "The Valkyrie," "Les Huguenots," "Le Prophète," "Paillasse," "Sigurd," "Salambô," "La Statue," "L'Enlèvement au Sérail," and this one new opera, "L'Etranger." The receipts alternated between twelve and fifteen thousand francs per night. The largest were:—February 27th, with "Sigurd," 21,128 frs.; April 13th, with "Faust," 22,069 frs., and April 17th with "Paillasse" and "Samson et Dalila," 21,441 frs. The smallest were:—March 14th, with the "Statue," 9,779 frs.; May 10th, with "Romeo and Juliet," 9,947 frs.; and May 30th, with "Henri VIII," 10,738 frs.

Opéra Comique.—Director, M. Albert Carré; general stage-manager, M. A. Vinentini; yearly subsidy, 300,000 frs.; number of seats, 1,500. M. Carré continues to make his theatre highly attractive. The *répertoire* of the year 1903 was as follows: "Manon," "Werther," "Carmen," "Louise," "La vie de Bohème" (Puccini), "Iphigénie en Tauride," "La Traviata," "Mireille," "Le Médecin malgré lui," "Cavalleria Rusticana," "Cendrillon," "La Navarraise," "La Basoche," "Le Domino Noir," "Pelléas et Mélisande," "La Carmélite," "Les Noces de Jeannette," "Mignon," "Le Caid," "Maître Wolfgram," "La Fille du Régiment," "Phryné," "Le Maître de Chapelle," "Le Chalet," "Le Toréador," "Les Dragons de Villars." During the last year M. Carré has produced five new operas—namely: "Titania," (three acts), by G. Hue, "Muguette" (four acts), by E. Miasa; "Tosca" (three acts) by Puccini; "La Petite Maison" (three acts), by W. Chaumet; "La Reine Fiammette" (four acts), by Xavier Leroux.

The largest receipts during the year 1903 were:—January 3rd, with "La Carmélite," 9,801 frs.; February 24th (*matinée*), with "Mignon" and "Les Noces de Jeannette," 9,580 frs.; March 14th, with "Iphigénie en Tauride," 9,661 frs., and the smallest: April 12th (*matinée*), with "La Basoche" and "Le Toréador," 2,811 frs.; May 3rd (*matinée*), with "Titania," 2,758 frs., and May 24th, with "Louise," 3,029 frs.

To recapitulate: M. Gailhard, with a subsidy of nearly a million francs, has given nineteen operas in all, but only one new one, in two acts. M. Carré, with only 300,000 francs subvention, has produced thirty operas, among which five new ones—in all, seventeen acts.

S. D. C. MARCHESE.

OUR MUSIC PAGES.

In another part of these columns will be found a notice of four pianoforte pieces, entitled "River Sketches," by Arthur Somervell. No. 3, "Gliding," has been selected for Our Music Pages this month. The very title as mentioned suggests imitation, and here the broken chords of the accompaniments, also certain notes moving by tones and semitones in the

melody, may certainly be called imitative. And if the piece had been written on purpose to show how the gliding of a boat through the water could be depicted in tones, it would be most unsatisfactory. But it has a fresh, flowing melody, tastefully harmonized; the features mentioned do not form the essence of the music.

Reviews of New Music and New Editions.

Bach Album. Favourite Pieces for Pianoforte, by JOH. SEB.

BACH. Vols 1. and 2. (Edition No. 8015A and 8015B; price, net, 1s. each). London: Augener & Co.

FASHIONS come and go, but Bach remains ever great; and the more he is studied the more he is appreciated. "The grand old masters" has become a kind of cant phrase with regard to Handel and Bach, and it is frequently on the lips of those who know little about either of the composers. Musicians, however, whose knowledge of Bach's music is intimate, marvel not only at the great works which he has written, but also at their number. There are, no doubt, movements of his in which skill outweighs inspiration; but if we take his "Suites anglaises" and "Suites françaises," the six Partitas, or the 48 Preludes and Fugues of the well-tempered Clavier, there are very few numbers of which that could be predicted. There is nothing from the last-named work in these two volumes; the pieces, with exception of No. 24 in Vol. 2 from the "Petits Preludes," are all drawn from the above-mentioned Suites and Partitas. To say anything in praise of Bach would seem almost an impertinence. In looking, however, through the pages of this Album, admiring the freshness and charm of the music, we cannot but wonder anew that the master who wrote the mighty Mass in E minor, the stately cantatas, and the massive organ fugues, should have produced gems so small and yet so rich. It is indeed a sign of the highest genius to be able to work successfully either on a large or on a small scale. The two volumes contain thirty numbers, fourteen in the first and sixteen in the second volume. There is a useful prefatory note on embellishments, and the various pieces are plentifully supplied with good fingering.

Sonatinas for the Pianoforte, by L. VAN BEETHOVEN. Revised, phrased, and fingered by G. BRONAMICI. Second Series, Nos. 33-38. Each 6d. net. London: Augener & Co.

THE first series has already been noticed, but we may again remind the rising generation that though forms of art have changed, the thirty-two sonatas of Beethoven still remain the highest manifestations of genius in that particular branch of the art. As with Bach's "48" fugues, so with Beethoven's "32" sonatas—they have achieved immortality. The first series already contained three sonatinas: the two in c minor and major, marked as Op. 49, Nos. 1 and 2, and the one in c major, Op. 79; and they were thus included because they bore opus numbers. Though of less importance than the other sonatas, it is interesting to see how a great man tempered his genius to small forms. Besides these three sonatinas there are six more, those, in fact, included in the present series. The two marked Op. 49 were not published until the year 1805, but the three in E flat, F minor, and D (Nos. 33, 34, and 35) in 1783, when Beethoven was not yet thirteen years of age; and they were dedicated to his patron, the Elector Maximilian Friedrich. Here, then, the master is represented at a very early stage; No. 2 has special interest in that there are distinct foreshadowings, both as regards form and thematic material, of the "Pathétique" Sonata. No. 36 was composed in 1796, and dedicated by the composer to his friend Eleonore von Breuning. The second movement was complete all but the coda which Ries evolved from previous thematic material;

RIVER SKETCHES

for the Pianoforte
by
ARTHUR SOMERVELL.

Nº 3. GLIDING.

Allegro.

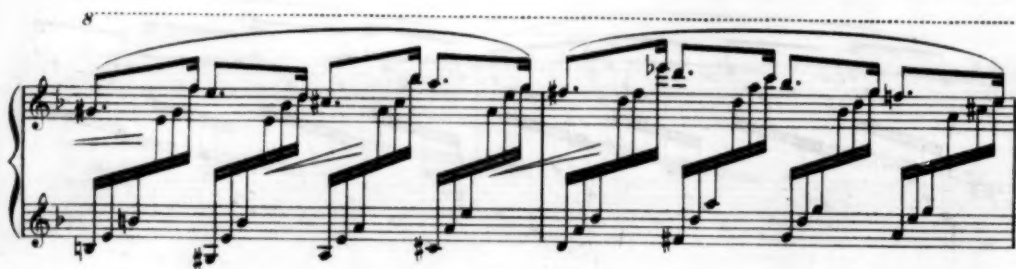


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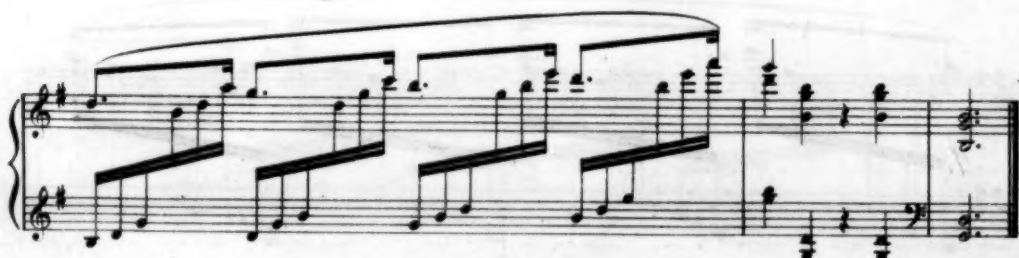
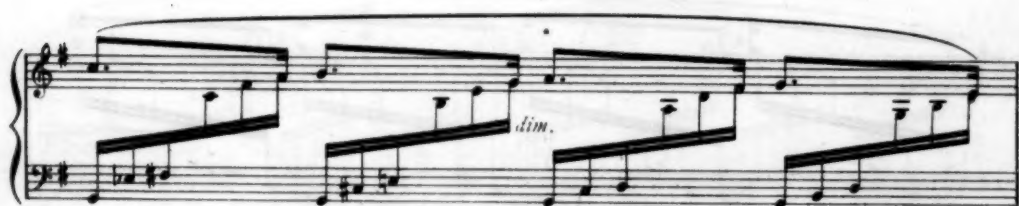


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a tempo





therefore practically it is the composer's. The last two, Nos. 37 and 38, like the previous one, were first published after Beethoven's death. The handsome appearance of this new edition, the clear print, and the very cheap price have already been the subject of comment.

Liebesträume (Dreams of Love), three Transcriptions for the Pianoforte, by LISZT. (Edition No. 5004; price, net, 1s.) Also, the original songs from which the transcriptions were made. (Edition No. 5004A, price, net, 1s.). London: Augener & Co.

THE great pianist was fond of transcribing for the pianoforte the songs of other composers, especially those of Schubert; here, however, we find him at work on his own. A word or two may first be said concerning the songs in their original form. The first is a setting of Uhland's "Heavenly Love" (*Hohe Liebe*); the English versions by E. Oxenford, as well as the original poems, are given to all three. It has a broad, flowing melody, with a quietly moving accompaniment; there are also some delicate enharmonic modulations, which add to the smoothness and charm of the music. No. 2, "Death stricken was I" (*Seliger Tod*), poem by Uhland, is short and highly expressive. The character of the music answers well to the "slow, dreamily" marked at the commencement. The vocal part has for a time very short phrases accompanied by a few soft staccato chords; but soon comes an extended impassioned phrase at the words, "And Heaven saw I in your eyes' glances," with effective yet unobtrusive points of imitation in the piano part. The last, "O Love" (*O Lieb'*), poem by F. Freiligrath, is the longest. The tempo mark is *animato*. The melody has breadth, beauty, and strength, and it is enhanced by an accompaniment of rare skill and refinement. The transcriptions, of no ordinary kind, are most delightful to play; the great master of the keyboard has displayed his skill in rendering them most effective, without any of those great technical difficulties which cause the despair of ordinary players.

River Sketches. Four Pianoforte Pieces, by ARTHUR SOMERVELL. London: Augener & Co.

THE question of the legitimacy of programme-music has long been the subject of discussion, and especially during the nineteenth century, in which Beethoven's Pastoral Symphony strongly argued in its favour. The master declared that his work expressed feeling rather than tone-painting, but there was enough of the latter to tempt composers to further experiments in a similar direction. Schumann also illustrated both kinds, yet like his great predecessor, keeping more to the ideal, the safer side. In the four sketches under notice, the only superscription which really suggests realistic treatment is that of No. 3, "Gliding." No. 1, "Under the Willows," is a song without words, smooth and melodious; No. 2, "Revery," is of appropriate pensive character; the change from the minor to the major mode for the coda seems to indicate a pleasant ending to the "Revery," which if not downright sad is plaintive. "Gliding" is lively; the chromatic notes of the melody accentuating the "gliding" nature of the melody. "Twilight" is a piece of quiet charm.

March of the Lansquenets (Marsch der Landsknechte), for Piano, by F. KIRCHNER, Op. 977. London: Augener & Co.

ALREADY in the opening bars of this brisk piece occurs the roll of drum, and, indeed, throughout the principal section it forms an important feature. The march proper is bold and spirited; one seems, indeed, to hear the steps of the foot-soldiers. In the trio the music still preserves its martial character, although the melodic element becomes more prominent. The rhythmic swing of a march is exhilarating, and still more so when, as here, it is strengthened by firm harmonies and ear-catching phrases.

6 *Sonatinas* for the Pianoforte, by A. LOESCHHORN. Nos. 1 and 2, Op. 178; Nos. 3 and 4, Op. 179; and Nos. 5 and 6, Op. 180. London: Augener & Co.

IT is a matter of common knowledge that the great masters wrote music intended for young heads and young fingers, but unequal, not of one grade of difficulty throughout; hence the practical use of such works is by no means commensurate with their interest *quâs* music. Many composers, however, have made a speciality of educational music, and yet by skill and talent they have avoided both the commonplace and the dry. Among old composers, Diabelli occupies a foremost place, and among the living, the author of the six sonatinas under notice. No. 1 in C major has an *Allegro* of cheerful character, a quiet *Andante*, and a merry finale. No. 2 in C major opens with a very lively movement in which clever workmanship is presented with Haydnesque lightness; a Menuet and Trio, in which there is an old-world flavour, and by way of close a graceful *Allegretto*. The other four numbers also consist of three well-contrasted movements. There are writers fond of referring to the fetters of sonata form, and to some it no doubt appears as such. Yet it is not so much the form which is at fault—for, after all, it is based on natural laws—as that of the composer who fears lest his imagination should not have free course. Loeschhorn in his sonatinas was actually bound by fetters with which the writer of a sonata is not hampered; he had to avoid developments on a large scale, and also to make use of very modest means—heavier fetters than those caused by the actual form of a piece; his music, nevertheless, is neither stiff nor insignificant.

6 *Feuillets d'Album* for the Pianoforte, by STEPHEN HELLER, Op. 83. Revised, phrased, and fingered by O. THÜMER. (Edition No. 6483; price, net, 1s.). London: Augener & Co.

THERE is a simple charm in the music of Stephen Heller which has won for it well-deserved popularity. He wrote a few sonatas, yet it was not in these works that his gifts were best displayed. He is best remembered by his studies and short pieces, among which the "Feuillets d'Album" under notice hold a prominent place. Ever since the days of Schumann the tendency of most composers has been towards complexity, and elaborate writing is not necessarily bad. Yet it is always refreshing to turn to music which requires no deep study. These poetical pieces, though modest in form and compass, bear distinct traces of thoughtful workmanship.

The Hunt. Characteristic Piece for the Pianoforte, by GLADYS HOPE. London: Augener & Co.

A PIECE bearing a title which suggests imitation of some sort—in the one in question the sound of hunting-horns—belongs more or less to music of the programme species. Here, however, although the horn fanfare is heard more than once, the composer has sought rather to depict the life and high spirits of those engaged in the chase than to give a realistic picture. It is a charming piece, fresh, clever, and out of the common.

Valse mélancolique, par ADOLPHE HENSELT. London: Augener & Co.

AMONG modern pianoforte music that of Henselt is distinguished for its refinement, and also for the technical attractiveness of the writing. Like his contemporary Liszt, he sometimes wrote only for pianists of the higher development school; at other times he kept within reasonable bounds. This tasteful Valse really presents no serious difficulties; it only requires to be played with great delicacy and charm. The mood is melancholy, but the waltz rhythm prevents any strong feeling of depression.

Tone Sketches (Ton-Skizzen), for Pianoforte Duet, by F. KIRCHNER. Op. 986 (Edition No. 6035; price, net, 1s.) London: Augener & Co.

THE sketches are four in number, and they are all short and easy. The first is called "Mill on the Brook" (*Mühle am Bach*), a title which reminds us that more than one composer has sketched a Mill tone-picture, the action of the millwheel being easily imitated as here by a moving semiquaver figure, which, forming as it usually does a lower or the lowest part, prevents the realism from becoming too prominent; the *primo* player has a quiet though cheerful melody. The semiquaver figure changes shape for the short middle section in the key of the sub-dominant. No. 2, "In a Gondola" (*Gondelfahrt*), suggests music of flowing, pleasant character, and the fresh, graceful melody will cause no disappointment; the rising and falling of the oars seems suggested by the bass. No. 3, "Under the Linden Tree" (*Unter der Dorflinde*), offers a peaceful rural scene, the simple chord progressions and double pedal passages of the bass being, of course, quite in keeping. No. 4, "In the High Alps" (*Auf hoher Alp*), is a cheerful *Tyrolienne*. All four numbers are in the easiest keys.

Walzer, for Violin, with Pianoforte accompaniment, by ARNOLD KRCG. Op. 126. (Edition No. 11510; price, net, 1s. 6d.) London: Augener & Co.

A WALTZ must have well-marked rhythm, and in order to please, it ought also to be melodious. But there are melodies of two kinds—the one merely ear-catching, may be rather described as a tune; the other has grace, refinement, and character; of such are those in the composition under consideration. It is, in fact, a very engaging piece, and although the pianoforte part is merely styled an accompaniment, it is one of no small importance and interest. The middle position in the major key of the flattened submediant is flowing and fascinating, and contrasts well with the more sprightly principal section.

Legend, for Trumpet or Cornet, with pianoforte accompaniment, by R. ORLANDO MORGAN. Op. 35. (Edition No. 7859; net, 1s.) London: Augener & Co.

THE trumpet narrates the legend, and judging from the keys of the piece and character of the sections—it opens in B flat minor, *andante tranquillo*, which, however, soon gives place to the key of the tonic major and to *allegro*, but the end is again minor—the story, perhaps, tells first of the parting of a warrior from his beloved, and next of the resolution and excitement which led him to perform heroic deeds; the minor ending betokens, maybe, his death. The term "legend" naturally sets one thinking of the poetic basis of the music. Anyhow, it is an attractive piece, and the selection of the trumpet in place of the usual violin will ensure for it the notice of all who are performers on that instrument.

Indian Songs. For contralto or baritone; the music by R. ORLANDO MORGAN. Op. 34. (Edition No. 8913; price, net, 2s. 6d.) London: Augener & Co.

THE first of the three poems here set to music is from "Fugitive Poetry," compiled by Mr. J. C. Hutchieson, published by kind permission of Messrs. Frederick Warne & Co. It is entitled "An Indian Serenade," and is extremely light and dainty; it opens in the key of a minor, the phrase ending with effective use of the so-called chord of the Neapolitan Sixth. The music now turns to the major; both modes, in fact, alternating until the close, the soft coda being particularly delicate. No. 2, "An Indian Lullaby" in π minor, has not the usual rocking accompaniment; the lullaby effect is in the croon-like melody, the last few bars having a strong Eastern character. No. 3, "An Indian Squaw's Song" with its drone bass and characteristic rhythm, bears out its title; in addition, however, to appropriate colouring, the music in itself is attractive. This last song formed the musical supplement of our last issue.

The Sweet Spring, and Weep You no More, Sad Fountains. Vocal Duets for Female Voices, with pianoforte accompaniment. (Edition Nos. 4089 and 4090; 4d., net, each.) London: Augener & Co.

THE first is by Thomas Nash, whose name is prominent in Elizabethan literature. The poem tells of spring, and the notes of the cuckoo form, as it were, the representative theme of the fresh, charming little song. The words of the second are anonymous; the music is exceedingly refined and delicate.

Analysis of J. S. Bach's Wohltemperirtes Clavier (48 Preludes and Fugues). By Dr. H. RIEMANN. Translated from the German by J. S. SHEDLOCK, B.A. Third Edition of Part I. (Preludes and Fugues, Nos. 1 to 24). (Edition No. 9205; price, net, 2s.; bound, net, 2s. 6d.) London: Augener & Co.

BACH's Preludes and Fugues have been the delight of all great composers; Mozart, Beethoven, Mendelssohn, and Schumann were indeed enthusiastic in praise of the master's well-tempered Clavier, and their testimony to its value and interest ought to convince any—if such persons still exist—who think Bach's fugues clever but dry. Then, again, Dr. Riemann, to quote the words of Professor Prout, "is no mere Dryadust, dissecting these beautiful compositions merely to find the contrapuntal devices in which they abound." This Analysis of Part I, it will be noted, has reached a third edition.

Scale and Arpeggio Fingering Classified, by E. M. HUNT. (Edition No. 10111; price, net, 6d.) London: Augener & Co.

THIS compact classification, which includes all scales and arpeggios required for the school examinations of the Associated Board, has been made by a teacher who has had great experience in preparing candidates for the examinations in question. The rules given are clearly explained; a child could soon learn them, and easily remember them.

IN THE CONCERT ROOM.

OF late years choral music has been under a cloud in London, so that the resuscitation of the Bach Choir is a matter for general congratulation. It is unnecessary to recall the early triumphs of this admirable society. The record of the splendid work which it has done in times past in making Bach's music known to Londoners is writ large in the annals of musical history. As the years passed, it declined somewhat from its originally high standard. Good voices, unlike good wine, do not improve with age, and it was felt that the choir needed a thorough reorganization. This was happily accomplished without disbanding the society's forces. After a period of seclusion the Bach Choir has emerged once more into public life, and it is to be hoped that it has now embarked upon a new career of usefulness and prosperity. A concert given at the Portman Rooms on January 26th served to introduce the re-formed choir and its new conductor, Dr. Walford Davies, to the musical world of London. The performance, if not precisely electrifying, was in many respects admirable, and it is plain that the Bach Choir is fully competent to take the place it held for so long to the general satisfaction. There is something to be desired in the tone of the ladies' voices, which at times suggested that the process of weeding out to which the choir was recently subjected might well have been more summary; but the tenors and basses are sonorous in quality, and in point of attack and expression and in musicianship, generally speaking, the choir fully sustains its old traditions. Dr. Walford Davies's beat appears weak and unauthoritative, but he had his forces well under control, and he contrived to get effects of much refinement and delicacy. The principal thing in the programme was

Bach's motet, "Jesus, priceless Treasure," an austere and difficult work, which has not been sung in London for many years. It differs wholly in construction from Bach's better known motets, such as "Sing to the Lord" and "Come, Jesus, Come," being in effect a series of variations upon a chorale. By reason of its form and the uniformity of its key-colour—to say nothing of its unusually generous proportions—it has more than a suggestion of monotony, and it would perhaps have been wiser to have given it that touch of variety which an organ accompaniment would have supplied. For several of the other motets organ accompaniments, dating from the composer's time, are actually in existence, and it is at least possible that Bach intended "Jesus, priceless Treasure" to be thus supported. However, as it was, the performance was remarkably interesting, and it was a feather in the cap of the choir that they sang so long and exacting a work with practically no loss of pitch. The programme further included a selection of anthems, motets, and part-songs, most of them familiar, which were sung with commendable spirit and accuracy. Songs were contributed by Mr. Gregory Hast, and violin solos by Frau Soldat.

The Royal Choral Society is so often reproved for adhering too faithfully to a somewhat hackneyed repertory that it is pleasant to be able to congratulate it upon the fresh and interesting programme of its concert on January 28th. Sir Hubert Parry's "War and Peace," if not one of his masterpieces, is a work of sustained power and dignity, rising in places to a high level of inspiration, and its revival was most welcome. Too often works of this kind, dealing with subjects of an "occasional" description, are shelved when the events that called them forth have become matters of history. The contrasts of war and peace, so far as we ourselves are concerned, are now happily things of the past, but Sir Hubert's noble ode richly deserves to survive the occasion that inspired it. The impression it made at this concert was, if possible, more profound than when it was first performed, and we trust that "War and Peace" will take a permanent place in the repertory of the Royal Choral Society. It was followed on this occasion by Sir Frederick Bridge's "Calliope," a cantata now some twenty years old, which has been performed but rarely in recent times. It is a pleasantly tuneful work, scored with a good deal of feeling for picturesque effect, and was received with a measure of applause that fully justified its revival. The solos at this concert were admirably sung by Miss Agnes Nicholls, Mme. Kirkby Lunn, Mr. Ben Davies, and Mr. Andrew Black.

Of the orchestral concerts given during the past month the most important was the Richter concert of February 2nd. Dr. Richter has not hitherto been known as an apostle of the Strauss cult, but his performance of "Also sprach Zarathustra" showed marvellous insight and sympathy with the composer's genius. Never before has Strauss's extraordinarily original and impressive tone-poem been put before English hearers in such a convincing manner. In Dr. Richter's hands the crudities and audacities of the work seemed to be softened, or, rather, to take their place as details of the general scheme—not as violent splashes of colour standing out harshly against the background—while the main lines of the conception were indicated with imperial breadth of style, and with an august grandeur that must have won many unbelievers to a faith in Strauss's gospel. A new violinist, Fräulein Elvira Schmuecker, scored a great success in Saint-Saëns's concerto in B minor, which she played with fresh and musical tone and unerring technique, and the concert closed with a noble performance of the "Eroica" symphony. Did Dr. Richter perchance put Beethoven's work by the side of Strauss's as a warning against the perils of hasty criticism? Did he mean to remind those who are inclined to dismiss Strauss as a charlatan, a reckless-revolutionary, and so forth—it is needless to continue the catalogue of charges—that the "Eroica," when it was first produced, was described by contemporary critics as "odd and harsh," "losing itself in utter confusion," and "a dangerously

immoral (*sittenverderbend*) work"? If so, let us hope that the lesson was not lost upon his hearers.

The Symphony Concerts have for the most part been occupied with familiar music. At that of January 30, Herr Eugen d'Albert gave a brilliant performance of Liszt's E flat pianoforte concerto, and the orchestra did full justice to Brahms's third symphony and the overture to "Hänsel und Gretel," while duets sung by Frau and Herr von Dulong gave agreeable relief. On February 13th a fine performance of Tchaikowsky's fifth symphony was given, and Frau Soldat gave an intelligent if not very impressive performance of Beethoven's violin concerto. An interesting set of four "Poems for Mezzo-Soprano and Orchestra," by Percy Pitt, was well sung by Mme. Kirkby Lunn. They may be described as short symphonic poems with vocal obbligato, and are cleverly written, though the themes are not very striking, and the suggestion of French influence in the orchestration is overpoweringly strong. The most attractive of the four are the settings of one of Pierre Louys's "Chansons de Bilitis" and Verlaine's well-known "Mandoline." Mention should be made of a charming suite by Mr. W. Y. Hurlstone, called "The Magic Mirror," which was played by the Strolling Players' Orchestral Society, under Mr. William Shakespeare, on February 11th. Mr. Hurlstone's music is tender and fanciful, and is scored with conspicuous delicacy and refinement.

The popularity of chamber music in London is plainly on the increase, and the opening of a new concert-room should give it an additional fillip. The Æolian Hall, as the old Grosvenor Gallery—marvellously transformed since its "greenery gallery" days—is now called, is very pretty and commodious. It is just the right size for chamber music, and admirable so far as acoustics are concerned, as has been amply proved during the past month. A series of concerts was begun there on January 29th by the Cathie Quartet—an excellent association of players, which at present shines more by unanimity of execution and general musicianship than by beauty of tone. The Æolian Hall has also been usefully employed for pianoforte and vocal recitals. It has been satisfactory to note that the audiences at the Popular Concerts have been far better lately than at the beginning of the season. The engagement of the Grimsen Quartet to assist Professor Kruse and his colleagues on January 16th and 18th gave us an opportunity of enjoying excellent performances of Spohr's double quartet in E minor and of Mendelssohn's octet. Both works had dropped out of the repertory to some extent, and their revival was welcome. At these concerts Mlle. Lucie Lenoir and Miss Agnes Witting were the vocalists, and at the latter Miss Sandra Droucker played some not very interesting variations by Glazounoff, and joined Mr. Percy Such in Rachmaninoff's violoncello sonata. At the concerts on January 23rd and 25th, Herr Wilhelm Berger was the star. His light, graceful talent was pleasingly exhibited in a violin sonata, played by himself and Professor Kruse, but his string quintet, though more ambitious, was not so successful. He is a good pianist in a quiet and unaffected style, which is a pleasant contrast to the thunderous violence of most modern performers. The appearance of Herr Eugen d'Albert on February 1st drew a capital audience. He played the "Waldstein" sonata with superb virility and breadth of style, forcing the tone occasionally, but phrasing with all his old intellectual power and authority. His string quartet in A proved to be a thoroughly efficient piece of writing, but without claims to much originality or to any profound depth of emotional significance. On February 6th and 8th Professor Hugo Heermann joined Professor Kruse in interesting sonatas for two violins by Bach and Handel, and played solos in masterly fashion, while Miss Grainger Kerr's refined singing of songs by Brahms, Strauss, and other writers, deserves special commendation.

The Broadwood Concerts have not recently surprised the world with any revelation of rising talent. On January 21st a new pianist, Signor Consolo, and a new violinist, Herr

Max Mossel, appeared, but neither made a very deep impression, though their playing of Strauss's violin sonata was a capable piece of work. Mr. Plunket Greene's singing of a selection of songs by Schubert was the outstanding feature of this concert. On February 4th the Bohemian Quartet appeared, but, owing to some strange vagary on the part of the directors, took only a comparatively unimportant share in the concert. They gave a fine performance of Schubert's string quintet, being assisted by Herr Hugo Becker, whose pronounced style is not well adapted to concerted music. The rest of the programme was devoted to singularly uninteresting violoncello solos by Herr Becker, and to songs sung in a pleasant if somewhat amateurish manner by Miss Gwendolen Maude. This young singer introduced four new songs by Mr. Roger Quilter, proclaimed by the enthusiastic writer of the programme-notes to be representative of the latest phase of the composer's talent. If this is so, Mr. Quilter may be recommended to proceed to his next phase with all the celerity at his command. Herr von Dohnányi was the hero of the concert on February 11th. At a recital given at the Æolian Hall a few days before, he had distressed his admirers by emulating the worst extravagances of the athletic school of pianists, but at the Broadwood concert he played in his very best style. Beethoven's sonata in A (Op. 101) could hardly have been given with more exquisite delicacy and restraint, or with a more subtle magic of personality. Herr Ludwig Lebell joined Herr von Dohnányi in the latter's interesting violoncello sonata, and Mr. Francis Harford introduced a beautiful set of old French songs, cleverly arranged by Dr. Vaughan Williams, which he sang in a very spirited and sympathetic manner.

In discussing the pianists of the month special prominence must be given to the name of Miss Paula Szalit, who gave two recitals at the Bechstein Hall. This young player should have a bright future before her. Her technique is unexceptionable, and her musical instinct is evidently something quite out of the common. Her playing of Beethoven's "Funeral March" sonata and of Mendelssohn's "Variations sérieuses" showed plainly enough that in Miss Szalit a player of definite and striking personality has arisen, whose career will be watched with much attention. Miss Katharine Goodson gave a recital on January 21st, before starting upon a Continental tour. Among other things she played a striking rhapsody by Mr. Arthur Hinton, entitled "Episodes of a Romance," a work of masterly construction and genuine feeling. There are decided suggestions of Schumann in it, but none the less it is a work of far more than average merit. Miss Goodson played it with fine passion and understanding, and was also at her best in Schumann's "Papillons" and "Faschingschwank." M. de Pachmann was in an unusually ambitious vein at his sonata recital on February 6th, and though his reading of the "Waldstein" sonata was lacking in breadth and classical feeling, he gave a very delicate and charming performance of a Mozart sonata, and was thoroughly at home in Schumann's sonata in c minor and Chopin's in e flat minor. Incomparably the finest performance of the month was Mr. Frederick Lamond's Beethoven recital at Bechstein Hall, on February 13th. Mr. Lamond is an ideal interpreter of Beethoven's genius. Together with a technique of extreme finish and purity, he has the intellectual qualities which Beethoven's music requires, and a rare gift of emotional expression. His performance of the great sonatas in a flat and c was masterly in every way, and he showed full sympathy with the composer's lighter moods as depicted in the early sonata in c and various minor pieces.

Just now it seems to be the correct thing for every self-respecting violinist to play three concertos in an evening. Miss Marie Hall did so on January 22nd, and M. Yaaye followed her example on the 29th. Both came successfully through the ordeal, though Miss Hall's physical powers seemed to be rather severely taxed by so arduous an undertaking. Both played the Beethoven concerto, while Miss

Hall chose Mendelssohn's and Tchaikowsky's for her other efforts, and M. Yaaye was heard in Mozart's lovely concerto in e flat and in Saint-Saëns's in e minor. Between the two players comparison is scarcely possible; Miss Hall's technique is delightfully fluent, but as regards other qualities it is a case with her of promise rather than actual performance; while M. Yaaye's equipment is scarcely to be matched by that of any living violinist. His playing of Beethoven's concerto was a wonderfully mature and exalted piece of musicianship, and in Saint-Saëns's showy and effective work he was astonishingly brilliant.

Vocal recitals of importance have been comparatively rare. A series was given at the Æolian Hall by Mr. Charles W. Clark, an accomplished baritone, who sings with much taste and feeling. At his first recital he was particularly good in Schumann's fine ballad "Belsatzar," and his singing of Schubert also deserves warm praise. Miss Muriel Foster gave a recital at St. James's Hall on February 9th, singing songs by Bach and Brahms with faultless perfection of style. She was less successful in lighter songs of the French school, which do not lend themselves to the grave dignity of her method. Mme. Susanne Dessor, a talented singer, gave a recital at Bechstein Hall on the same day, at which she gave an admirable account of a varied selection of songs chiefly by German composers.

RUBATO.

Musical Notes.

LONDON.

London.—Mr. Coleridge-Taylor's sacred cantata, "The Atonement," produced at the last Hereford Festival, was performed for the first time in London last month at the Albert Hall by the Royal Choral Society, under the composer's direction.—The Crystal Palace Saturday Concerts commence on March 5th with a recital by Miss Marie Hall, and the Dulwich Philharmonic Society gives a performance there of "The Dream of Gerontius" on the evening of the same day.—A cycle of ballad concerts commenced last month at the Bechstein Hall, under the direction of Mr. Landon Ronald.—On the 13th ult. an interesting paper was read before the Incorporated Society of Musicians by Mr. Myles Birket Foster, Professor Ebenezer Prout acting as chairman.—The programme of the Popular Concert at South Place on February 14th was devoted to the chamber music of living British composers.—The winner of the "Lesley Alexander" competition prize for this year is Fritz Kauffmann of Magdeburg. Next year the prize of twenty pounds will be given for the best quartet for violin, viola, cello, and pianoforte. Manuscripts must be sent to Dr. Yorke Trotter, 22, Princes Street, Cavendish Square, by January 18th, 1905.—Last month Mr. E. Van der Straeten delivered an interesting lecture on Fr. Wilhelm Rust, a remarkable predecessor of Beethoven, at the Tonal Art Club. Musical illustrations were furnished by Señor Carlos Sobrino and Mr. Henry Such.—Royal Academy of Music: The literary examination for the Sten-dale Bennett Scholarship will be held on April 20th, and the competition will take place on April 23rd. The competition for the Mendelssohn Scholarship will be held in April.

Mrs. Ada Lewis offers a prize of fifty guineas for the best quintet for pianoforte, two violins, viola, and violoncello: adjudicators, Sir A. C. Mackenzie, Dr. F. H. Cowen, and Mr. B. Schönberger; manuscripts to be sent to Messrs. Novello by October 1st.—The Joachim Quartet will give seven concerts of chamber music at St. James's Hall during April and May.—The Elgar Festival takes place at Covent Garden March 14th-16th, under the direction of Dr. Richter.

PROVINCIAL.

Dover.—At the Musical Festival competition Sir Frederick Bridge awarded the prize for an overture for organ and orchestra to Mr. Weston Nicholl. Mr. Percy Godfrey, of

Canterbury and Mr. Mansell Ramsay, of Folkestone, won prizes for a choral ballad and a part-song.

Edinburgh.—A Liszt Pianoforte Recital was recently given in the University Music Class Room by Mr. Paul Della Torre. The programme-book contained an interesting and impartial appreciation of Liszt as composer by Professor Niecks.

FOREIGN.

Aix-la-Chapelle.—Paul Waldthausen, counsellor of justice, has presented the city with a sum of £6,800, the interest of which is to be devoted to the establishment of chamber music concerts at cheap prices. Every winter four are to be given, to two of which distinguished foreign quartet societies are to be invited; at the other two the performers will be selected from the municipal orchestra. It is the wish of the founder that the whole of the interest should be spent each year. The aim is not to be profit, but artistic perfection. Should in any year the interest and receipts exceed the expenses, the surplus is to be handed over to some talented member of the orchestra. The municipal music director will arrange the concerts, fix the programmes, and engage the artists.

Bonn.—The Rosé Quartet from Vienna recently gave a concert here, the programme of which included a suite by Johann Bernhard Bach (1676-1749), a cousin of Johann Sebastian, whose music the latter held in high esteem; also a quartet by Michael, the younger brother of Josef Haydn. Both brothers were prolific composers, but the younger was overshadowed by the elder. By the way, two of Michael's quintets for strings were published by André, under his brother's name.

Bremen.—Eugen d'Albert appeared at the seventh Philharmonic concert in the triple capacity of composer, conductor, and executant. The programme included the Prelude to his opera "Der Rubin," his second pianoforte concerto in \sharp flat, and four songs (MSS.) for soprano and orchestra: two, "Wie wir die Natur erleben" and "Lebenschlitten," are settings of poems by a young poet native of this city; the third is a Hymn to Venus from the comedy "The Queen of Cyprus," by Rudolf Lothar; the fourth a Cradle Song by Detlev von Liliencron. They were admirably sung by the composer's wife, Frau Hermine d'Albert-Fink.

Charlottenburg.—The municipal authorities have resolved to erect a theatre at a cost of 2,150,000 marks, and to lease it for twenty-five years to the Berlin Schillertheater-Gesellschaft at a yearly rental of 100,000 marks.

Carlsruhe.—Peter Cornelius's "Barbier von Bagdad" has just been revived with great success under the direction of capellmeister Gorter; it is twenty years since the work was given here. We may mention that the widow of the distinguished composer has just passed away in Rome, where by her goodness of heart and unselfishness she made many friends. On the same evening as the revival of the opera above named Leo Blech's "Das war ich" was produced, and met with a friendly reception.

Dessau.—The late Duke, Friedrich von Anhalt, was a true friend to art, and a zealous promoter of schemes for the culture of his people. He it was who established performances of classical dramas at the Court Theatre, and at cheap prices, for children and pupils. Wagner heard "Orpheus" there in 1872, and in writing, stated that he had never witnessed any nobler, more satisfactory performance. Shortly before his death, the Duke gave out of his privy purse a sum of 45,000 marks towards a pension fund for the members of the Court Theatre.

Dresden.—Jean Louis Nicodé has just completed a symphony in six movements with choral ending, entitled "Gloria! Ein Sturm und Sonnenlied." It is to be produced this year at Frankfurt-on-Main on the occasion of the meeting of the Allgemeiner Deutscher Musikverein.

Düsseldorf.—Cyrill Kistler, composer of the operas "Eulenspiegel" and "Kunihild," has just completed a new work to be produced here. The action, which takes

place towards the close of the eighteenth century, is borrowed from folk life in the Black Forest.

Frankfort-on-Main.—Carl Goldmark's "Merlin," produced at Vienna in 1886, and thoroughly revised by the composer, was performed here on February 14.—Otto Hegner has been appointed professor of the pianoforte at the Hoch Conservatorium, and will enter on his duties next September.

Hamburg.—Max Fiedler has given the first performance in Germany of Jean Sibelius's second symphony. The music is said to have national colouring, and to be brilliantly scored.—The first performance of Siegfried Wagner's third opera ("Bärenhäuter" and "Herzog Wildfang" were both produced at Munich in 1899 and 1901 respectively), "Der Kobold," took place in this city on January 29th. The composer was called a great many times before the curtain, but the success of a first night does not represent either critical or popular opinion. According to some papers, there was little genuine enthusiasm. According to notices which have appeared, the composer shows no marked individuality, and again the influence of his father is said to be predominant. It is a question how far the first is overshadowed by the second. The mounting of the work and the performance appear to have been excellent.

Leipzig.—At a subscription concert of the Riedel Society (January 18th) was performed Bruckner's Mass in \sharp minor, composed in 1869, and originally produced in Germany by the same Society in 1902. At the Gewandhaus concert, three days later, the programme opened with the same composer's 7th symphony in \sharp .—The Mozart cycle of operas came to a successful close, Rudolf Berger, from the Berlin Opera, achieving marked success as Don Juan. A Verdi cycle now in prospect will include the "Bal Masqué," "Trovatore," "Traviata," "Aida," "Othello," and "Falstaff."

Lüneburg.—Richard Buchmayer of Dresden, who has devoted much time and attention to old music, has discovered in the library many compositions by Matthias Weckmann, the distinguished Hamburg organist who died in that city in 1674. The composer was also renowned as a performer on the harpsichord, and in a competition with the great Froberger won a gold chain offered by the Elector; canzonets for two violins, bass viol, and continuo of his are said to have been published at Freiberg in 1651.

Munich.—Two programmes have been devoted to Liszt and Berlioz by Weingartner at the excellent "Kaim" concerts; the first, however, also included a transcription for orchestra of the Andante from Beethoven's \sharp flat Trio.—The Teachers' Choral Society have given two highly successful performances of César Franck's "Les Béatitudes."—The programme of the second of the "Three Musical Evenings," under the direction of Stavenhagen, contained only works by composers natives of this city. The most important item was Ernst Böhe's symphonic poem, "Mourning of Nausicaa," from his cycle entitled, "The Wanderings of Ulysses."—Humperdinck's fairy play "Dornröschen" has been produced here, but, it appears, with only moderate success. The composer, by the way, has just completed a new opera.—The eightieth birthday of the general intendant, Freiherr von Perfall was celebrated with all due *clat* on January 28th. Von Perfall studied music under Moritz Hauptmann from 1848-50. In 1854 he founded the Oratorio Society, and in 1867, on the recommendation of Richard Wagner, he was appointed intendant of the Court music of this city. He retired in 1893. During his term of office were given 731 Wagner performances, including the *premieres* of "Die Meistersinger," "Rheingold," and "Die Walküre." He wrote several works for the stage—"Sakuntala" (1853), "Das Konterfei" (1863), "Raimondin," afterwards named "Melusine" (1881), and "Junker Heinz," now "Jung Heinrich" (1886). He has also written incidental music to Racine's "Esther," and Paul Heyse's "Der Friede," choruses for female voices, etc.—The action brought by Mr. Conried, director of the Metropolitan Opera House at New York, against the

weekly paper entitled *Freistadt*, lasted for three days, and resulted in a verdict for the plaintiff. The article of which he complained bore the title of "Rape of the Grail" (Gralsraub), and accused him of being as guilty as a common thief who steals silver spoons. The most curious incidents of the trial were certain statements made by von Gross, who represented the Wagner family. He maintained, *inter alia*, that the score of "Parsifal" was sold under the express condition that it should not be published; that he had protested against the edition, and that it had been unlawfully issued without the knowledge of the Wagner family. These and other statements are contradicted by the firm of Schott Söhne in a pamphlet issued on February 6th.

Prague.—There is an article in the *Neue Musik-Zeitung* of January 14th, signed Rudolf Freih. Proházka, on Eugen d'Albert's opera, "Im Tiefand," produced in this city last November. The work is described as, in a certain sense, a return to the old operatic form. The composer does not for purposes of characterization make use of representative themes, "does not slavishly follow every word and every movement, whether it be physical or psychical, on the stage," but seeks to find a musical atmosphere by extension and development of pregnant themes.

Nice.—A Charpentier festival is to be given here early in April. The programme will include his "Le couronnement de la Muse," and "L'Apothéose de Victor Hugo."

Monte-Carlo.—The *première* of Saint-Saëns's new opera, "Hélène," took place with great success on the 18th ult., under the direction of M. Léon Jehin. Hélène was impersonated by Madame Melba, and Paris by M. Alvarez. Another new work to be produced here is an opera in two acts, "Pyrame et Thisbé," by M. Edouard Trémisot.

Milan.—Signor Puccini's new opera "Madame Butterfly," was produced here on the 16th ult.

Catania.—The municipal authorities have decided to establish a musical *liceo*, which is to be named after Bellini, who was a native of this city. The composer, Pietro Platania, ex-director of the Naples Liceo, has been unanimously appointed head of the new institution.

Saint Louis.—During the exhibition season an opera entitled "Ingomar," by Theodor Erler, is to be performed; it was announced, by the way, for production last month at the Brunswick Court Theatre.

OBITUARY.

FEDERICO ASTORT, teacher of singing; at Montevideo, December 26th.—GUSTAVE BERNADEL, "luthier" of the Paris Opéra and Conservatoire, at Paris; at an advanced age.—EDOUARD CALABRESI, conductor, and afterwards director of the Monnaie, Brussels (1875-1885, and 1889-1900); aged 79.—FRANZ CORNEN, distinguished violinist and composer, and director of the Amsterdam Conservatoire from 1877 to 1895, at Leyden; aged 77.—BERTHA CORNELIUS, widow of Peter Cornelius, at Rome; aged 70.—LILLIAN ELDER (Mrs. William Duncombe), vocalist, after a short illness.—FRANZ FISCHER, opera singer and conductor of a choral society at St. Francisco, where he settled in 1876; aged 65.—REINHOLD FLEISCHER, for thirty-two years organist of St. Peter's Church, Breslau; aged 62.—DOMENICO DE GIOVANNI, violinist, at Parma; aged 90.—JOHANN GOTTFRIED HENDRIK MANN, composer, at Amsterdam; aged 45.—ADAM MÜNCHHEIMER, excellent violinist and composer, died at Warsaw, January 28th; aged 73.—MALWINE SCHNORR VON CARLSFELD (née Garrigues), the original Isolde, at Munich; at Carlsruhe, February 8th; aged 78.—ROBERT ZERBE, for many years conductor of the municipal orchestra, Düsseldorf; aged 66.

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